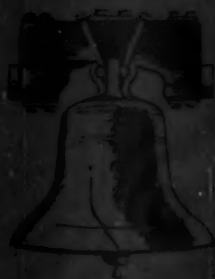


NOVEMBER-DECEMBER 1960

# AMERICAN MUSIC TEACHER



## 1961 MTNA BIENNIAL CONVENTION



of the 85th year

THEME "Our American  
Musical Heritage"

TIME February 26-March 1

PLACE Philadelphia CRADLE OF  
AMERICAN LIBERTY

HEADQUARTERS *Sheraton* HOTEL

See Article on page 8

PUBLISHED BY MUSIC TEACHERS NATIONAL ASSOCIATION

## THE PRESIDENT'S CORNER

LAVAHN MAESCH

Beginning with the September-October 1960 issue of *American Music Teacher*, and now more specifically and thoroughly in this issue, there has been much said about the forthcoming meeting in Philadelphia. Having this information in your hands months in advance of the event has involved an enormous amount of preparation and careful timing.

Planning for releases such as these goes back to Kansas City early in 1959. Duane Branigan has had to work with his committees on deadlines of June and July in order to prepare copy for the national office.

We have all been determined to place no member of MTNA nor any eligible member of the teaching profession in a position to say that proper information was not available or that it arrived too late.

We believe that there is not a single member of MTNA who can afford *not* to be there. The program is not only a magnificent one, but a careful study will indicate how thoughtfully and meticulously the planning was directed to serve the musical, educational, and inspirational needs of the American music teaching profession.

### Sacrifices

These meetings were planned for you and your colleagues; it is *your* convention. Any material sacrifices, and there should be many, incurred in attending will soon be forgotten.

We have long talked about a "grass roots" movement and the importance of strong organizational patterns and operation at the state and local levels. During this biennium your Second Vice President, James Peterson, has really been doing something about these matters.

Each state association has had constant contact with him and with divisional officers working with him; every effort has been made to aid each association towards more efficient, economical and beneficial realization of its objectives.

Further, at Philadelphia, all state officers will be drawn together in a series of meetings for purposes of

(Continued on page 25)

## AMERICAN

## MUSIC



## TEACHER

VOL. 10, NO. 2

NOVEMBER-DECEMBER, 1960

### IN THIS ISSUE

#### EDITORIAL

THE PRESIDENT'S CORNER ..... Second Cover

#### ANNOUNCEMENTS

1961 NATIONAL CONVENTION PROGRAM..... 8

#### ARTICLES

IMAGINATION IS MOTIVATION  
by Frank W. Hill ..... 12  
MEMO TO MEMBERS OF MTNA PIANO SECTION  
by Polly Gibbs ..... 13  
MUSIC IN THE LIBERAL ARTS CURRICULUM  
by William Klenz ..... 14

#### REPORTS

ALABAMA MTA ALL SET FOR 1960-61  
by Arthur M. Fraser ..... 15  
GREATER LOUISVILLE MTA ORGANIZED  
by Gladys Eve Sinclair ..... 15  
MASSACHUSETTS MTA ORGANIZED  
by Mrs. Edward J. Dower ..... 16  
COMPOSITION PRIZE OFFERED BY OHIO UNIT  
by Virginia Obenchain ..... 16

#### DEPARTMENTS

ADVERTISERS' INDEX ..... 33  
CONVENTION CALENDAR ..... 15  
DIRECTORY OF CHAIRMEN ..... 34  
DIRECTORY OF MTNA OFFICERS, EXECUTIVE BOARD,  
AND DIVISIONAL OFFICERS ..... Third Cover  
FROM THE STATE ORGANIZATIONS ..... 15  
HAVE YOU HEARD ABOUT ..... 33  
PLEASE SEND ME ..... 33  
RECENT RELEASES ..... 31

cover design by Peter Geist

THE MUSIC TEACHERS NATIONAL ASSOCIATION, INC., is a nonprofit organization, representing music teachers in studios, conservatories, music schools, public schools, private schools, and institutions of higher education. Membership is open to all music teachers and to individuals, organizations, and business firms interested in music teaching. Headquarters: 775 Brooklyn Avenue, Baldwin, New York. Phone: BALDWIN 3-2256.

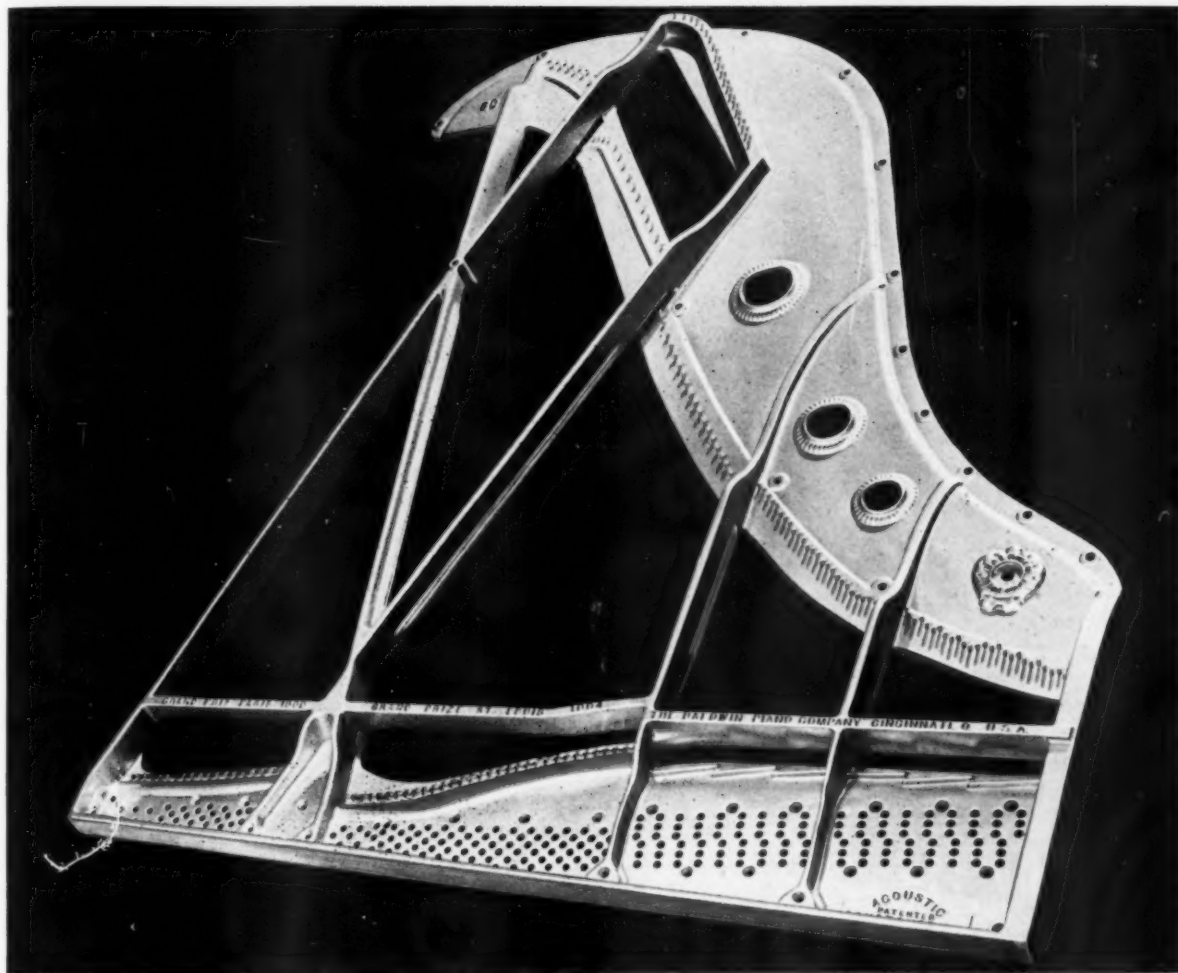
Executive Secretary: S. Turner Jones.

AMERICAN MUSIC TEACHER, the national official magazine of the Music Teachers National Association, Inc., and the affiliated state associations, is issued five times a year (September-October, November-December, January-February, March-April, May-June).

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Publication and Editorial Office: 775 Brooklyn Avenue, Baldwin, New York. Editor: S. Turner Jones

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NOVEMBER-DECEMBER, 1960

# COLORADO STATE MUSIC TEACHERS ASSOCIATION

Affiliated with  
Music Teachers National Association, Inc.  
Founded 1876

## MEMORANDUM

TO: All Members of the Music Teachers National Association.

## SUBJECT:

# CHARTER TRIP TO EUROPEAN MUSIC FESTIVALS — 1961

BRITISH OVERSEAS AIRWAYS CORPORATION (BOAC) has just approved a CHARTER FLIGHT to European Music Festivals in 1961 for all members of the Music Teachers National Association, their wives, husbands, and children.

TRANSPORTATION: DC 7C aircraft. Tourist class service including first class meals.

DATES: July 26 to September 6.

## ITINERARY:

July 26	Lv. New York City	August 20	Arr. Zermatt (festival)
July 27	Arr. Paris	August 25	Lv. Zermatt
August 1	Lv. Paris	August 26	Arr. Edinburgh
August 2	Arr. Bayreuth (festival)	Sept. 2	Lv. Edinburgh
August 9	Lv. Bayreuth	Sept. 2	Arr. London
August 10	Arr. Salzburg (festival)	Sept. 5	Lv. London
August 19	Lv. Salzburg	Sept. 6	Arr. New York City

NOTE: Teachers who do not desire to attend the music festivals are eligible to reserve round trip air space at the same charter rate.

EXPENSE: Approximate round trip fare — \$250.00

Approximate cost of festival itinerary including bus transportation, medium priced hotel, breakfast, and dinner — \$475.00

NOTE: First class hotel accommodations available at \$90.00 additional.

FESTIVAL TICKETS: (per performance) \$3.00 — \$10.00

(indicate price range desired—programs furnished on request)

## RESERVATIONS:

AIR FARE: Deposit of \$75.00 per person will be due not later than Jan. 15, 1961.  
Balance due not later than May 15, 1961.

FESTIVAL ITINERARY AND TICKETS: A deposit of \$75.00 per person will be due not later than Jan. 15, 1961.  
Balance due not later than May 15, 1961.

REFUNDS: Complete refunds will be made in case of cancellation prior to May 15.

DEPOSITS: Separate checks or money orders must be submitted for air fare deposits and festival itinerary.

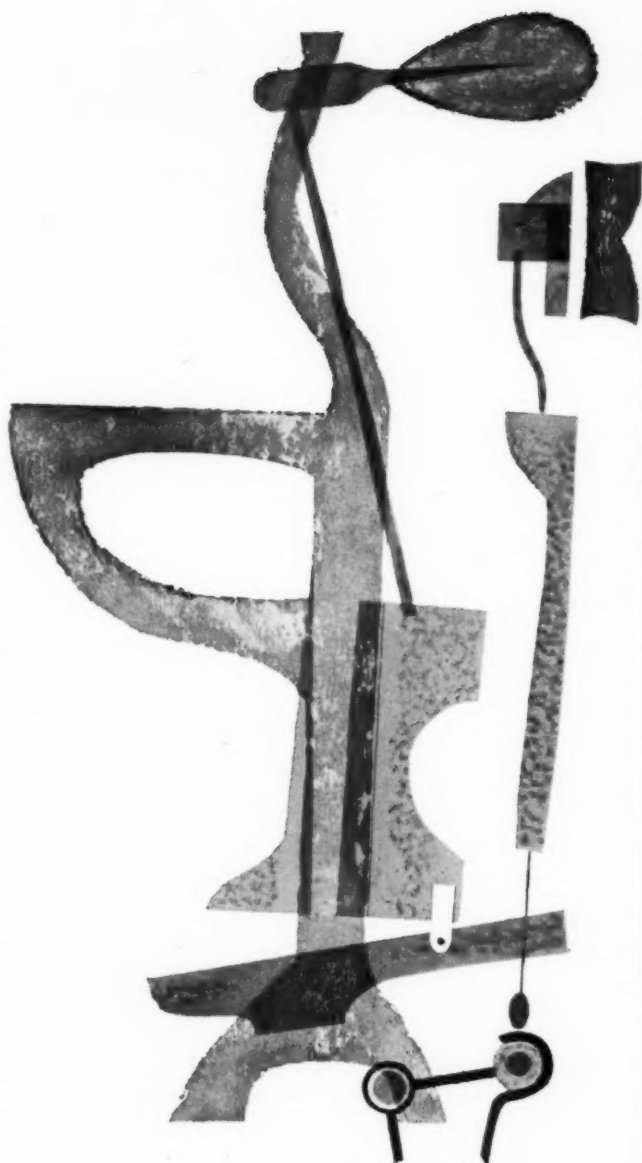
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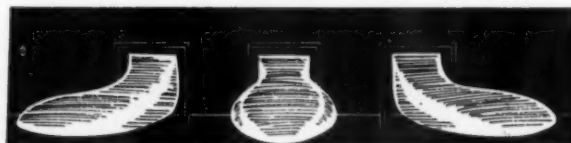
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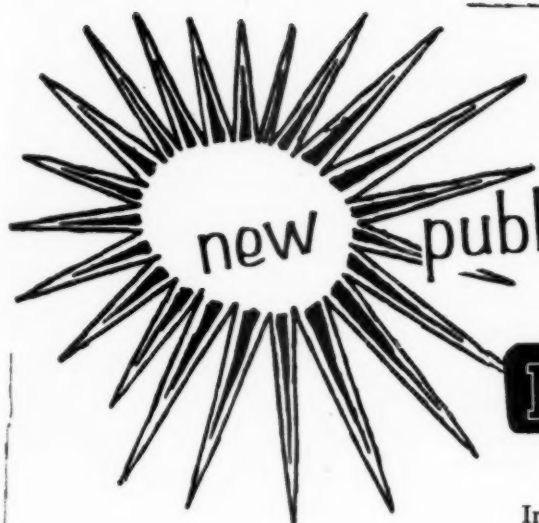
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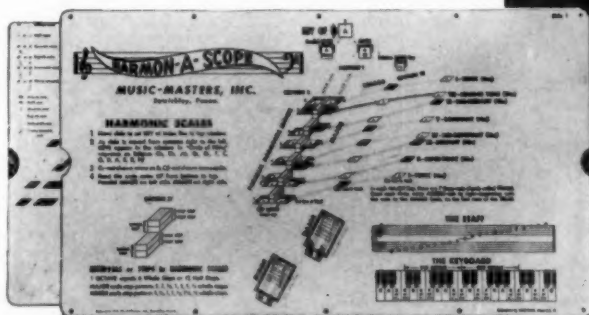
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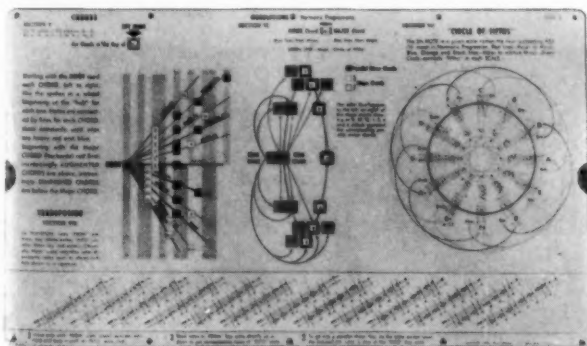
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# CONVENTION PROGRAM

of the

## MTNA NATIONAL BIENNIAL CONVENTION

of the

### 85th YEAR

and

## AMERICAN STRING TEACHERS ASSOCIATION

SHERATON HOTEL                      PHILADELPHIA, PENNSYLVANIA

February 26-March 1, 1961

#### PRE-CONVENTION MEETINGS FOR EXECUTIVE AND SPECIAL COMMITTEES

##### SATURDAY, FEBRUARY 25—MORNING

- 9:00 Council of State and Local Presidents. Presiding—James B. Peterson, University of Omaha, Chairman. Roll Call of States. Discussion: Membership—"Special Membership Drives," Henrietta D. Moeller, President, Michigan MTA; Open Discussion.
- 10:30 Divisional Executive Committee Meetings.
- 10:30 MTNA Administrative Committee.

##### SATURDAY, FEBRUARY 25—AFTERNOON

- 2:00 Council of State and Local Presidents. Sectional Meetings:
- 2:00 State Treasurers Workshop. Presiding—Frank Stillings, University of Michigan. "Obtaining New Members"; "Acquisition of Dues". Panel: Mrs. Thelma S. Heaton, Ottawa, Illinois; J. Clark Rhodes, University of Tennessee, Knoxville; Marvin S. Thostenson, State University of Iowa, Iowa City; Mrs. Charlotte B. Ellis, Johnstown, Pennsylvania; Miss Mildred Klein, Lubbock, Texas.
- 2:00 State Vice Presidents Workshop. Presiding—Kenneth Dustman, Southwest Missouri State College. "How Can a Vice President Prepare for Administrative Responsibilities?" "What Are the Duties of a President of any State Affiliate?" "What are the Duties of a Vice President in States Having a Single Vice President, and in States with Multiple Vice Presidents?" Panel: Roger Cushman, Stetson University, Deland, Florida; Timothy Miller, Agnes Scott College, Decatur, Georgia; Robert Larson, Coe College, Cedar Rapids, Iowa; Thomas Stone, Western Kentucky State College, Bowling Green; Randolph Foster, Nebraska State College, Chadron; George Haage, 226 So. 5th Street, Reading, Pennsylvania.
- 2:00 State Presidents and Chairmen of State Certification Boards. Presiding—Roger Phelps, New York University.
- 2:00 Publications Committee. Presiding — Beth Anna Mekota, Concordia Teachers College.
- 2:00 MTNA Executive Board Meeting.
- 3:45 Council of State and Local Presidents.
- 3:45 State Officers and State Treasurers Workshop. Presiding—Frank Stillings, University of Michigan. "General Bookkeeping Procedures", "Sources of Income other than Dues", "Budgets". Panel: Mrs. Thelma Heaton, Ottawa, Illinois; J. Clark Rhodes, University of Tennessee, Knoxville; Marvin S. Thostenson, State University of Iowa, Iowa City; Mrs. Charlotte B. Ellis, Johnstown, Pennsylvania; Miss Mildred Klein, Lubbock, Texas.

##### SATURDAY, FEBRUARY 25—EVENING

- 7:30 Joint Session: Council of State and Local Presidents and Administrative Committee. Dues, Insurance, Publications, Division Boundaries.

##### SUNDAY, FEBRUARY 26—MORNING

- 8:00 Registration.
- 9:00 Exhibits Open.
- 9:30 MTNA Executive Board.

##### SUNDAY, FEBRUARY 26—AFTERNOON

- 1:00 Council of State and Local Presidents. General Meeting. "State Activities." Presiding—Willis Ducrest, Southwestern Louisiana Institute. Analysis of State Reports, Harry Lemert, President, Louisiana MTA, Monroe; "The Obligations of a State Association to its Members," Mary Shoe Lowe, President, Oklahoma MTA, Muskogee; "A Comparison of Professional Associations for Music Teachers with Suggestions for Future MTNA Activities," Roger P. Phelps, Chairman, MTNA Certification Committee, New York University; "How to Achieve Continuity of Association Projects Through Changes in State Administrative Officers," Merle Holloway, MTNA Southern Division Executive Committee, Tampa, Florida; "Districting of the State Association," Marjorie E. Newhouse, past President, Ohio BTA, Fostoria.
- 2:30 General Session. Presiding—LaVahn Maesch. Address: Reginald Allen, Executive Director of Operations, Lincoln Center for the Performing Arts. Association Business Meeting #1; Progress Report and Presentation of Printed National Officers' Reports; Report of Nominating Committee; Proposed Bylaw Revisions; Introduction of Administrative Committee and Divisional Presidents; Introduction of Charles A. Lutton, Chairman, Advisory Council on Materials; Introduction of Local Chairman, Stanley Sprenger and his Committee, and of Louis Wersen, Local Program Chairman and Director of Music Education in Philadelphia Public Schools.
- 4:00 Student Activities. Chairman—William Boehle, University of North Dakota.
- 4:00 American Music-Musicology. Presiding — Francis J. Pyle, Drake University. Merrill Ellis, Joplin Junior College, Chairman, American Music Committee; Robert Warner, University of Michigan, Chairman, Musicology Committee.

##### Program

- Sonata for Alto Saxophone and Piano.....Paul Creston
- Seven Conversations for Clarinet and Piano.....Henry Cowell
- Suite for Clarinet and Piano .....Halsey Stevens
- Sonatina for Clarinet and Piano, or

Sonata for Saxophone and Piano ..... Bernard Heiden  
Jeffrey Lerner, clarinet and saxophone  
Albert Hirsh, piano

Flight ..... Elmer Schoettle  
(Especially commissioned for this performance)

John Druary, tenor  
Jeffrey Lerner, clarinet  
Albert Hirsh, piano

Performers on this program are University of Houston faculty members. Elmer Schoettle is resident composer at the University of Houston.

4:00 Choral. Chairman—Warner Imig, University of Colorado. Lecture-Demonstration by Julius Herford, "Analytical Score Studies."

4:00 Senior Piano and Strings. Presiding—Francis Tursi, Eastman School of Music. Joint Session—ASTA and MTNA String Committee. Piano Subject Area, Polly Gibbs, Louisiana State University, Chairman; Senior Piano, Dallmeyer Russell, Pittsburgh Musical Institute, Chairman; MTNA String Committee, Bernard Fischer, Cosmopolitan School of Music, Chicago, Chairman; ASTA, Gerald H. Doty, Montana State University, Chairman.

Concert by George Lucktenberg, Converse College, harpsichord, and Peter Farrell, University of Illinois, viola da gamba.

#### Program

Sonata in B $\flat$  Major for Cello and Harpsichord.. Vivaldi  
Pampeana No. 2 for Cello

and Piano .....Silvastro Ginastera  
Goldberg Variations for Harpsichord .....J. S. Bach

5:00 Reception sponsored by ASTA.

5:30 Reception, Philadelphia Music Teachers Association, Elizabeth Steiner, President, and The Philadelphia Music Teachers Forum, Elisabeth Griffith, President, Hosts.

#### SUNDAY, FEBRUARY 26—EVENING

8:00 General Session. American Moravian Sacred Concert. Soloists and choir of Central Moravian Church, Robert Elmore, organist; Donald M. McCorkle, guest conductor.

#### Program

ORGAN PRELUDE: *On Seelenbräutigam* Robert Elmore

HYMN: Come, Let Us Sing the Song of Songs, descants by Vittorio

Giannini .....James Montgomery—William Knapp

verses 1-3: Joanne Lotz, soprano and

Harry Stauffer, baritone

verses 4-5: Soloists, Choir and Congregation

INVOCATION .....The Rev. Walser H. Allen, D.D.

Minister, Central Moravian Church

ARIAS, ANTHEMS AND CHORALS OF THE AMERICAN

MORAVIANS:

I—JEREMIAH DENCKE (1725-1795)

Anthem: Lord Our God (*Herr unser Gott*). Mixed chorus and orchestra.

II—JOHANNES HERBST (1735-1812)

Aria: I Will Go in the Strength of the Lord (*Ich gehe einher in der Kraft des Herrn*).

Doris Adams, Soprano, and orchestra.

Anthem: The People That in Darkness Wandered (*Das Volk, das im Finstern wandelt*). Stewart Schall, tenor; Eric

Belar, bass; mixed chorus and orchestra.

III—SIMON PETER (1743-1819)

Anthem: Behold a Sight (*O Anblick, der mirs Herze bricht*).

Mixed chorus and orchestra.

Hymn: Sing Hallelujah, Praise

the Lord .....John Swertner-John C. Bechler

Choir and Congregation

IV—JOHN FREDERIK PETER (1746-1813)

Anthem: Glory Be to Him. Mixed chorus and organ.

Aria: I Will Make An Everlasting Covenant (*Ich will mit euch einen ewigen Bund machen*).

Doris Adams, soprano, and orchestra.

Anthem: It Is a Precious Thing (*Es ist ein köstlich Ding*).

Doris Adams, soprano, Philip Steinhoff, baritone, chorus

and orchestra.

V—DAVID MORITZ MICHAEL (1751-1827)

Aria: I Love to Dwell in Spirit (*Ich bin in meinem Geiste*);

soprano and orchestra.

Anthem: Harken! Stay Close to Jesus Christ (*Kindlein, bleibt bei Jesu Christ*). Joanne Lotz, soprano, chorus

and orchestra.

VI—JOHN ANTES (1740-1811)

Aria and Anthem: Go, Congregation, Go! Soprano and orchestra. Surely He Has Borne Our Griefs; mixed chorus

and orchestra. Doris Adams, soprano.

Three Chorales: O Deepest Grief

O What A Depth of Love and Boundless Grace

Hark, My Soul, It Is the Lord!

Aria: Loveliest Immanuel. Joanne Lotz, soprano and orchestra.

Anthem: Shout Ye Heavens. Mixed chorus and orchestra.

Hymn: Ten Thousand Times Ten Thousand

F.A.C. Ouseley-Henry Alford

Choir and Congregation

#### BENEDICTION

Orchestra musicians for this performance are provided by a grant from the Music Performance Trust Funds of the Recording Industries with the cooperation of Local No. 77 of the American Federation of Musicians and by The Moravian Music Foundations, Inc.

Most of the music performed in this concert is available in modern editions prepared by Clarence Dickinson, Thor Johnson and Donald M. McCorkle. The editions are published by Boosey and Hawkes, Brodt Music Company, and H. W. Gray. Early American Moravian music is recorded exclusively for the Moravian Music Foundation by Columbia Masterworks.

#### MONDAY, FEBRUARY 27—MORNING

8:00 Registration.

9:00 Exhibits.

8:30 Council of State and Local Presidents. General Meeting. Presiding—Willis Ducrest. Subject: "State Activities."

10:00 General Session. Open Rehearsal by the Philadelphia Orchestra, Eugene Ormandy, conductor. Guest composers.

#### Program

Toccata Festiva .....Samuel Barber

Symphony No. 3, in one movement .....Roy Harris

Concerto for Violin and Orchestra Richard Yardumian

Anshel Brusilow, violin

Symphony No. 7 .....Walter Piston

Invocation and Dance, Op. 58 .....Paul Creston

#### MONDAY, FEBRUARY 27—AFTERNOON

1:00 Council of State and Local Presidents. "State

Activities." Presiding—Willis Ducrest, Southwestern

Louisiana Institute. "Membership, How to Build It;

How to Hold It." Lucille Sellars, President, Florida

MTA, Warrington; "Publications," Beth Anna Mekota,

Chairman, Committee on Publications, Seward, Ne-

(Continued on page 28)

#### 1961 NATIONAL CONVENTION PARTICIPANTS



ROBERT LAWSON, Wayne State University, Detroit, will be in charge of a panel discussion on "The Development of Electronic Music in the United States" February 27th.



CLAUDE ZETTY, Choirmaster, Culver Military Academy, will speak on "Observations of Choral Music in Selected Universities and Colleges of the Southwest" at the MTNA 1961 National Convention.



STORM BULL, Professor of Music and Head of the Piano Division at the University of Colorado College of Music, will appear on the American Music program Tuesday, February 28th.





ARTHUR LOESSER



JACQUES ABRAM

JACOB K. JAVITS

REGINALD ALLEN



AMERICAN MUSIC TEACHER



# ARTHUR LOESSER and JACQUES ABRAM

*to appear at*

## MTNA 1961 CONVENTION

**A**RTHUR LOESSER, pianist, teacher and writer on musical subjects, will appear at the piano session Tuesday, February 28th, 11:00 a.m., as part of the MTNA 1961 convention.

A native of New York, he graduated with highest honors from the Institute of Musical Art, now the Juilliard School, besides attending the College of the City of New York and Columbia University.

He made extensive tours as a concert pianist throughout the United States, in Germany, in Australia and in the Far East. He has given many distinguished, successful recitals in New York, and has been soloist with many symphony orchestras, including the New York Philharmonic. In his earlier years he was publicly associated with well-known artists such as Mischa Elman and Ernestine Schumann-Heink.

For a considerable number of years he has lived in Cleveland, Ohio, where he has been Associate Head of the piano department of the Cleveland Institute of Music. For five years he was also the program editor and annotator of the Cleveland Orchestra.

*(Continued on page 28)*

**J**ACQUES ABRAM, outstanding American pianist, will appear in recital Monday, February 27th, at 4:00 p.m., at a meeting of the MTNA Piano Section.

Mr. Abram has been soloist with over sixty major orchestras in North America and Europe, including groups like the New York Philharmonic (5 times), N.B.C., Philadelphia, Chicago, San Francisco, Cleveland, St. Louis, Los Angeles, Houston, Dallas, and National Symphony Orchestras. In Canada, he has played with the Montreal Symphony, and in Mexico City, the National Orchestra conducted by Carlos Chavez.

His European orchestra list includes groups like the Vienna, B.B.C., Royal Philharmonic, Philharmonia, Hallé, Danish State Radio, Hilversum, Berlin RIAS, and Stuttgart. He has worked with these conductors: Stokowski, Mitropoulos, Ormandy, Monteux, Munch, Steinberg, Sargent, Kurtz, and Susskind.

Mr. Abram studied at the Curtis Institute with David Saperton and the renowned Joseph Hofmann, and at Juilliard, from which he graduated with distinction, he was a pupil of Ernest Hutcheson.

*(Continued on page 28)*

# REGINALD ALLEN and JACOB K. JAVITS

*General Session Speakers*

*at the*

## MTNA 1961 CONVENTION

**R**EGINALD ALLEN, Executive Director for Operations of the Lincoln Center for the Performing Arts, and a former Director and Manager of the Philadelphia Orchestra, will be the speaker at the opening General Session at the MTNA 1961 convention Sunday, February 26th, at 2:30 p.m.

He has also been Business Manager and Secretary of the Board of the Metropolitan Opera Association. He is a life Fellow of the Pierpont Morgan Library and has served as a member of its Council.

Mr. Allen is also the author-editor of "The First Night Gilbert and Sullivan," recently published by the Limited Editions Club and by the Heritage Press.

During World War II, Mr. Allen served in the United States Naval Reserve as Air Combat Intelligence Officer, first aboard the aircraft carrier INDEPENDENCE and later as lieutenant commander on the staff of the first Night Carrier Task Group on the ENTERPRISE.

In 1957 Mr. Allen left the Metropolitan Opera Association in order to assume his present position.

**J**ACOB K. JAVITS, United States Senator from New York, lecturer and author on modern political philosophy and major issues of mid-twentieth century America, will be the speaker at the General Session held Monday, February 27th, at 2:00 p.m.

Senator Javits is the author of the book "Discrimination, USA," and of articles including "The Future of the Republican Party," published in the July 1959 issue of ESQUIRE; "Integration from the Top Down," published in the December 1958 ESQUIRE; and "Why Israel Will Live," published in the April 1957 LOOK. He is also a frequent contributor to the New York Times Sunday Magazine, Reporter Magazine, and other publications.

He holds the following honorary degrees: LLD, Lincoln University; Dr. of Humane Letters from Hebrew Union College; LLD, Hartwick Seminary; LLD, Long Island University; Dr. of Civil Law, Pace College, June 1958; LLD, Ithaca College, October 1959; Dr. of Humane Letters, New York Medical College and Flower-Fifth Avenue Hospital, June 1960.



# IMAGINATION IS MOTIVATION

BY FRANK W. HILL

THE usual procedure in teaching string playing to children is to teach them how to hold the violin and bow, how to draw the bow, how to place the fingers, how to read notes and rhythms, how to listen to pitches, and how to use slurs. Then, when the child has acquired sufficient technic along these lines, it may, at long last, dawn on the youthful player that music has a purpose; that, through the making of various sounds, something can be expressed of a programmatic or emotional nature.

Could it be that, in a majority of cases, we are placing the cart before the horse? Would there not be more incentive to acquire the necessary technical equipment through more earnest, concentrated practice, if objectives were established in the child's mind *before* these technical problems are dealt with?

True, much of beginning literature has intriguing titles such as "March of the Animals" or "The Dance of the Pumpkins." However, most of these require a colossal imagination to establish an aesthetic relation to the music, and are often ignored by the teacher. Imaginative titles are necessary, indeed, but can be made to serve their purpose only if the teacher is cognizant of their existence.

## Stimulate Imagination

For the very young beginner, pitches can be made to have real meaning; especially the extremes of the instrument's range. No child of average intelligence will believe that tones on the open G string simulate the waltz of the buttercups, or that open E string tones are lumbering elephants. A child will naturally relate pizzicato to something he knows, such as bells or bursting balloons. The teacher's job is to stimulate the child's creative imagination with respect to the tonal possibilities of his instrument.

It is not enough that the child should wonder at the strange sounds of a violin; he must understand a reason why these sounds can be expressive of something in his own world of experience. Since a small child can hardly be expected to think very deeply emotionally or spiritually, the sounds must have concrete meanings. If he is to portray the actual feat of climbing a ladder, he realizes he must be able to play a scale. He must be made to understand that the translation of imaginative experiences into sound is creative and requires technical ability. *This is the beginning of string mastery.*

How would you, the teacher, answer the unspoken question of your pupil, "WHY should I learn to draw a bow and make different pitches with my fingers?"

"Why," you say, "so that we may make beautiful music."

*Frank W. Hill is Professor of Music, Iowa State Teachers College, Cedar Falls, Iowa.*

"And why should we make beautiful music?" he asks. And then what will you say?

Psychologically, our premise seems clear. There must be a reason before any sincere effort can be made, if the effort is to stem from the child's desire. As a child grows technically, so also he matures aesthetically, and he develops his reasons for studying the string instruments. He establishes his own standards to a certain extent because he has within his power the means to interpret.

Anything that is new and strange, such as the appearance of the instrument, the actions involved in playing, and the resultant sounds, intrigues the child. But, like a new toy, this "incentive" is short-lived and deeper meanings and values must be forthcoming. Why not start in the right direction from the first and save detours later?

## New Incentive

Technically, there is a "hump" in a child's progress that usually occurs after some facility has been acquired in third position and some degree of vibrato is attained. Over the hump, the doors seem to open to a new vista of tonal possibilities. He suddenly finds that an expressive tone is an aesthetic joy; something wonderful to produce and use. Music has a new meaning emotionally. There is a new incentive to practice and new standards of quality and intonation are acquired. Technical development receives a tremendous surge, stimulated by a desire to use his new-found means of expression. His concentrative powers are enhanced and the minutes spent in practice fly by unheeded.

If this "hump" can be passed at an earlier stage, how much more progress can be made and how much more satisfying music making can be to the child! It would seem that the most important thing in learning a string instrument is to produce a musically effective tone, in tune, and with an element of vibrato. There are authorities, among them, Henri Temianka, first violinist of the Paganini Quartet and a top-rank teacher, who believe in establishing the concept and development of vibrato from the beginning stages. The results of their efforts speak (or, should we say "play"? ) for themselves.

We are too prone to regard the playing of a very small child in the light of his tender years and be content with a "childish" tone. We have all heard child prodigies (so-called) and, while listening with unbelieving amazement, have brushed them off as a sort of freak. Talented children *who have been taught tonal concepts early* can accomplish practically as much as prodigies.

*(Continued on page 25)*

## MEMO

**To: Members of MTNA Piano Section**  
**From: Polly Gibbs, Chairman**

Professor of Music  
Louisiana State University  
Baton Rouge 3, Louisiana

**S**URELY all piano teachers are looking forward with an eagerness as keen as mine to the Philadelphia Convention, its general sessions, its scheduled programs, its social occasions and the opportunities to discuss our professional problems as well as our successes with old and new friends.

In the meantime committees are at work on matters that will be reported at the business meeting of the Piano Section. By all means make every effort to attend this important meeting. Check it in your official program booklet as soon as you register at the Convention.

The purpose of this page for the Piano Section is to provide an opportunity for discussions on topics asked for by the teachers themselves. We hope that each discussion will provoke expressions of opinions from readers. So far many thought-provoking comments have been sent. Please continue to send us your ideas.

It has recently been suggested that some teachers would like an outline of the expected accomplishments after one year of piano study.

How much work can be covered in a given length of time is determined by many and varied factors. Much depends on the age of the pupil and the attitude of his parents; much depends on the teacher's philosophy of piano teaching; much depends on the ability of the pupil, not only his talent for music but also his talent for work, although this latter point is less important in the first year than later. In the first year a good teacher is usually in control at least in this respect.

Most difficult, though, is to determine the sort of yardstick to use for measuring progress.

By progress or accomplishment in piano do we mean such skills as the ability to play scales in a number of different keys? Do we mean the ability to play a certain number of pieces without note or time errors? Or do we mean that a pupil is growing in the ability to feel the movement of a phrase, that he is becoming more aware that the music itself demands a certain touch or dynamic treatment, and that the markings on the page sometimes violate his best musical judgment, and that he cannot often depend on the printed pedal markings?

Granting that it will most likely take more than one year of study to accomplish some of the above skills, and granting also that the following statements are necessarily colored by my own beliefs in the best approaches toward such goals, let us list some of the important outcomes of the musical experiences which must be provided for a first year pupil.

Any discussion of first year accomplishments will of course be general and perhaps quite vague. Let us assume that our student is average in ability, physical development and educational and musical background. He is perhaps eight years old and has shown an interest in studying piano, as indeed most children do, especially if there is a piano in the home.

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Unfortunately, we shall not have space here to discuss teaching procedures, but since the expressed requests which we are trying to honor were for goals only, it may be well that space is limited.

According then to my own ideas of teaching and according to what I preach in the piano methods course I have taught for many years, the following statement of desirable and possible outcomes of the first year of piano study is presented with the fervent wish that it could be more explicit, especially as to names of textbooks and supplementary pieces.

1. The most important outcome of the child's first year is a favorable attitude toward music. Everything the teacher plans for the pupil is considered with this point in mind. Without a good attitude toward music — including of course making music at the piano — there is usually no second year of study.

2. A favorable attitude toward music almost always accompanies a feeling that much has been accomplished. To the child, and often to the parents as well, this accomplishment is measured by the number of pieces he can play. So — at the end of the first year the pupil should have a large repertoire of short pieces, perhaps as many as forty or fifty. Note that it is better for the pupil at this stage to play many short pieces than a few long ones.

### Great Variety

These pieces should of course be played as musically as the pupil's talent permits; they should be in many different keys, both major and minor, they should include pieces in sheet music form, that is, outside the books used as regular texts; they should involve a great variety of rhythmic patterns.

Many of the early pieces are taught by rote in order to provide the rich variety of keys and rhythmic patterns so necessary to a foundation for fluent reading later. In other words, the child must have the experience of much playing even though he cannot read some of the pieces, just as young children recite nursery rhymes long before time to teach them independence in reading.

3. Thinking in phrases rather than from measure to measure (or worse, note to note) is a habit which must be acquired early. Rote singing and playing, often called the song approach, can help develop this important habit, and it also serves as a foundation for fluent reading later when musical understanding and technical skills have been developed enough to support it.

4. In the first year of study much attention will be given to helping the pupil acquire habits of intelligent listening to music. As an outcome of the first year the

(Continued on page 17)



# MUSIC IN THE LIBERAL ARTS CURRICULUM

BY WILLIAM KLENZ

*(The following address was presented January 10, 1960, at the first annual convention of the North Carolina Music Teachers Association, held at the University of North Carolina, Chapel Hill, January 9-10, 1960.)*

THE year perspectives of the world news which have been a recent (January 1960) feature of the press are fairly unanimous in regard to our unsatisfactory position in the conquest of space by missile, rocket, satellite, and educated monkey.

Typically, we have responded to the apparent need by making available the vast amounts of material and man-hours necessary to maintain even this place in respect to our competitors. The true extent, not to say enormity, of these expenditures is mercifully, and almost certainly intentionally, concealed from us—one of, if not the principal value of the secrecy which characterizes all related enterprises. The quantity of money is doubtless staggering, and its quality, or value, decreases even as it is appropriated and seeps into our inflated economy. The quality of what it will actually buy in “know how” and “will do” is also a subject for concern, as shown by our program of mechanical failures.

No amount of “know how” is of any use unless “will do” is also riding in the cab. “Will do” eventually refers to character expressed in responsible action; craftsmanship is morality translated into acts and objects which are complete fulfillments of their intention.

## Intercontinental Missile

It is to be hoped that the level of both “know how” and “will do” in craftsmanship and design available for our space program is higher than that prevalent in our ordinary consumer goods and services. However—either way—if this is true, or again if it is not, the first intercontinental missile has, so to speak, been fired. We lose, as in all wars, cold or hot, both ways; inevitably one comes to resemble those with whom one competes—and sacrifices some of the justification for unique existence. The individual loses status and sheds responsibility.

Another, or the feature of the yearly reviews—by no means unrelated to the foregoing—is the concern expressed in many quarters in regard to the efficiency and validity of our educational system and philosophy, with, as a central problem the artificially or dialectically induced conflict between the Humanities and Liberal Arts and, not “the sciences”—but a hydra-headed monster, spelled with a capital S, called “Science”—whose name I strongly suspect should be “pragmatic technology.” With our appetite for slogans (carefully whetted by Madison Avenue) we are the easier victims for such purely symmetrical dualisms and oppositions.

A recent advertisement by a large manufacturer of specialized, technological gear refers to the recognition

*William Klenz is an Assistant Professor, Duke University, Durham, North Carolina.*

of the principle of the pendulum by Galileo Galilei and its adaptation, some eight years later by Huygens, to the clock. Much was made of the fact that no such delay was likely today in such great laboratories as theirs.

This is as may be, for the timetable for the discovery of fundamental scientific truths is not necessarily strictly coordinated with human technological needs. What is important is the fact that although Galileo achieved the abstract formulation of the principle, he operated essentially as a complete human being. The formulation was the confirmation of a natural fact, made aware to him by his senses and then subjected to the processes of hunch or intuition. The motion had to be perceived or “felt” as regular—and this intuitively, since the principle was not yet formulated—before it could become the subject of speculation and theory.

We may wonder just why and how the swinging lamp attracted and held Galileo’s attention, until we remember that his father was one of the most significant musicians of the day, and that Galileo’s own education included as a matter of course both theoretical and practical music. Thus, the ordered temporal phenomenon, the pendulum, struck fire in an ordered, disciplined intellect, prepared to recognize it. Galileo was sensitive to periodicity, the principal, if not indeed the only point of contact between perception, intellect, and cosmic facts, because he had been trained to count and feel its effects in music, where the force of rhythm or *ordered movement* is employed as direct approach to the subconscious. He was able to convert sensation into mathematical abstraction because of the discipline in temporal proportion he had received in music theory—in construction of interval and scale.

## Descartes and Kepler

Other intellectual giants of the 17th century who laid the scientific foundations of the period which seems to be reaching a climax in our time include: Descartes (for whom the whole period is often named), whose interest in theoretical music is well known, and Kepler, whose education similarly included classical training in theoretical music, and parts of whose astronomical system were referred to musical concepts of interval and harmony.

Today’s science and technology, preoccupied with the search for the secrets of world and universe tend to rely, as they must, upon an exhaustive empiricism to force nature’s hand. However, truly important, direction-determining concepts have been the transcendent intuitions of minds prepared to recognize yet higher degrees of order within apparently conflicting details of categorized evidence. This ability requires the cooperation of the intuition, whose specific training is accomplished by discipline in the arts.

*(Continued on page 19)*





### CONVENTION CALENDAR STATES

North Carolina January 7-8, 1961. Queens College, Charlotte  
 Pennsylvania February 26-March 1, 1961. Hotel Sheraton, Philadelphia  
 Oklahoma March 26-27, 1961. University of Oklahoma, Norman  
 Indiana July 9-11, 1961. State Teachers, Terre Haute

### DIVISIONAL

Southern February 13-16, 1962. Hotel Sheraton-Charles, New Orleans, Louisiana  
 West Central February 27-March 2, 1962. Hotel Sheraton-Fontenelle, Omaha, Nebraska  
 East Central March 6-9, 1962. Hotel Loraine, Madison, Wisconsin  
 Southwestern June 11-14, 1962. Hotel Sheraton-Dallas, Dallas, Texas  
 Western July 1962. Salt Lake City, Utah.

### NATIONAL

1961 February 26-March 1. Hotel Sheraton, Philadelphia, Pennsylvania  
 1962 March 17-21. Hotel Sherman, Chicago, Illinois

## Alabama MTA All Set for 1960-61

By ARTHUR M. FRASER

THE Alabama Music Teachers Association will sponsor during the 1960-61 season three piano workshops and a state convention. The workshops will be held at Snead College at Boaz, at Auburn University, and at Dothan. The convention will be held at the University of Alabama in Tuscaloosa June 15, 16 and 17, 1961.

The AMTA will sponsor for the first time auditions for piano students. The preliminary district auditions will be held not more than six weeks before the state convention, and the final state auditions will be held at the state convention. The winner of each of three classifications (8-11 years; 12-14 years; 15-18 years) will play in a recital at the convention and will receive a prize of \$25.

The Association will also sponsor auditions on the college level, restricted to music majors. Freshmen and sophomores will constitute the first classification and juniors and seniors the second. College piano students have presented a recital at each of the last two conventions, and one is planned for next year as well.

With the printing of the constitution and bylaws, considerable advance planning, and a group of interested persons behind the organization, the Alabama Music Teachers Association should have an outstanding year in store. ▶ ▶ ▶

## Greater Louisville MTA Organized

By GLADYS EVE SINCLAIR

LOUISVILLE is a musical city and has some fine teachers, many of whom belong to Kentucky Music Teachers Association, and have de-

plored the fact that there was no local chapter. At last Mr. Grant Graves, KMTA Treasurer, decided to do something about this. He got a few kindred spirits together and after hashing and rehashing, as musical kindred spirits are wont to do, it was decided to invite interested and qualified persons to a luncheon at the Kentucky Hotel on June 3, 1960.

An enthusiastic election produced a fine Executive Board: Dr. Grady Maurice Hinson, Chairman of KMTA Piano Division, President; Grant Graves, KMTA Treasurer, First Vice President; Doris Owen, Second Vice President; Mrs. Oreon Walker, Recording Secretary; and Joseph Schreiber, Treasurer.

### Board Meets

The first Board meeting on September 9th, in Dr. Hinson's studio at Southern Baptist Theological Seminary, proved that Board members and committee chairmen have been working their heads off. There are already over forty members, and programs of interest to all teachers have been planned.

A Tea in honor of the officers, to which each member will bring an interested person as guest, will be the first and last purely social event. The first program, held in the Seminary library, will introduce the fine resources of this library available to the community. Programs on brass, strings, and opera to say nothing of student recitals and a fine panel discussion on the organ will follow.

MTNA will be hearing from the brand new chapter, The Greater Louisville Music Teachers Association. ▶ ▶ ▶

## Massachusetts MTA Organized

By MRS. EDWARD J. DOWER

**M**USIC teachers from cities and towns throughout the state of Massachusetts voted unanimously on June 14, 1960, to organize a Massachusetts Music Teachers Association and to affiliate with the Music Teachers National Association.

This action was taken at the 8th annual banquet of the Music Teachers Association of Greater New Bedford at the New Bedford Hotel, New Bedford, Massachusetts.

Officers elected protem for this new state association were Herbert H. Bowker of New Bedford, Chairman; Mrs. Alma Canuel of Fall River, Vice Chairman; Mrs. Arthur G. Baker of Westfield, Treasurer; Mrs. Edward J. Dower of New Bedford, Secretary; Mrs. Alden S. Kinney of Mattapoisett, Constitution and Bylaws Chairman; and Robert W. Dumm, Dean of the Boston Conservatory of Music, Membership Chairman.

Guest speakers at the organization

dinner were Mr. Stanley Sprenger, President of the Pennsylvania MTA, and Dr. S. Turner Jones, MTNA Executive Secretary. Secretary Jones told of the history, aims and operations of MTNA.

Mr. Sprenger told of the advantages of having a state association affiliated with the national, and said that music teachers "must band together into strong state and national organizations so that we may be proud of our profession and be able to exercise the influence for good music which is necessary in this ever-changing world of ours."

Mr. Herbert Bowker, immediate past President of the Music Teachers Association of Greater New Bedford, pointed out that in 1945, when "the Standard-Times newspaper inaugurated the present series of Music Week observances, local music teachers were asked to cooperate more and more in the arranging and planning of Music Students Night, with the result that the ice was broken, barriers were torn down, and music teachers here began to get to know one another."

Mr. Bowker further said that since 1952, when the MTA of Greater New

Bedford was organized, the local group has sponsored a broad schedule of activities which many teachers have found to be extremely helpful.

"If we can accomplish such good things on the local level," he said, "there must be richer things before us on state and national levels."

Mr. Robert Dumm invited the newly-formed Massachusetts Music Teachers Association to hold its first convention at the Boston Conservatory of Music. ▶ ▶ ▶

## Composition Prize Offered by Ohio Unit

By VIRGINIA OBENCHAIN

**T**HE second composition contest for the Arthur Shepherd Composition Prize, sponsored by the Cuyahoga Section of the Ohio Music Teachers Association, is now open. Deadline is January 1, 1961.

Adult Section: A song cycle or group of related songs with one or two instruments for accompaniment, not to exceed 15 minutes. Prize

## THE RHYTHMIC STRUCTURE OF MUSIC

By Grosvenor W. Cooper and Leonard B. Meyer. This dual-purpose volume presents a theory of rhythm while at the same time it is a text designed to introduce students to problems in the analysis, performance, and writing of rhythm. Musical examples of progressive complexity are employed in the analysis, which views rhythmic experience in terms of pattern perception or groupings. Terminology from poetic meter is used to identify these groupings—seen to be the product of duration, melody, stress, orchestration, ornamentation, and other aspects of musical materials. 264 pages. 1960. \$6.00

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Chicago PRESS

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IN CANADA: The University of Toronto Press, Toronto 5, Ontario

\$200.00. Contestant must be a current resident or have been an established resident for at least three consecutive years in the state of Ohio, and be twenty years of age or older.

Junior Section: A Chamber work for any 3 to 8 instruments not to include voice, and not to exceed 10 minutes in length. Prize \$50.00. Contestant must be a resident of the state of Ohio.

For further information, address all inquiries to: Miss Frieda Schumacher, Chairman, OMTA Arthur Shepherd Composition Prize, Western Reserve University Music House, 11039 Bellflower Road, Cleveland 6, Ohio. ▶ ▶ ▶

## MEMO TO MEMBERS OF MTNA PIANO SECTION

(Continued from page 13)

pupil should certainly be able to do the following by hearing only:

- Distinguish between melody and accompaniment
- Recognize the type of accompaniment—whether blocked or broken chords or other type of accompaniment

- Compare phrases of simply constructed pieces
- Determine the mood of the music and be aware of dynamics and a variety of touches
- Identifying progressions of chords he has used in his playing
- Independence in reading single melody lines and simple blocked or broken chord accompaniments in familiar keys. Understanding of musical terms and symbols which have been used in his textbooks and pieces.
- Ability to clap and then play at sight all the simple rhythmic patterns included in the textbooks studied during the year.
- All major and minor scales (natural and harmonic) played with full connected tones, left hand ascending one octave, right hand descending.
- Chord progressions involving tonic, subdominant, and dominant-seventh chords. Most children will be able to play them in all major and some minor keys.
- Play all inversions of triads ascending and descending, each hand alone. Some will be able to play in-

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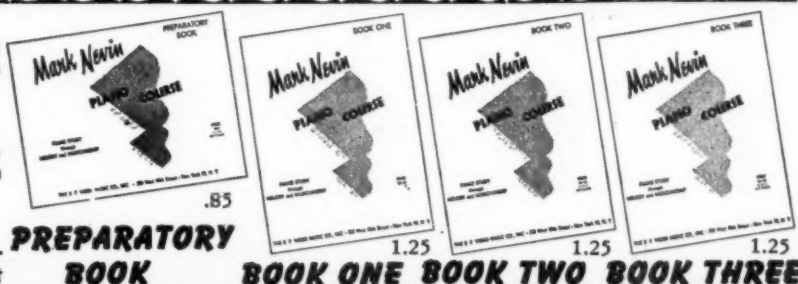
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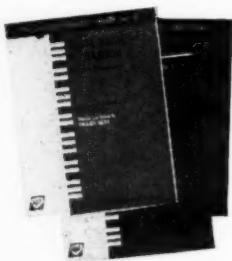
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*From: Mrs. Walter Snodgrass  
Moscow, Idaho*

"United we stand . . . . ."

Here is a suggestion for piano teachers which may at first seem either too simple to be useful, or too difficult to be done, but I firmly believe it to be the number one recommendation for all of us, and the place where we most often fall down. It is—**WORK TOGETHER.**

Do things together. Make a friend of the other piano teachers in your town and see what you can accomplish by cooperative enterprise.

All too often we are inclined to be afraid of each other or suspicious of one another, when even a little effort to find a common ground and become acquainted will pay great dividends to all of us.

Parents and students think more highly of a teacher who is on a friendly basis with other teachers than of one who shows professional jealousy or is in any way inclined to be unfriendly with other piano teachers.

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credited" teachers, not an exclusive select few.

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The students inspire each other, the teachers learn from one another, and every teacher with a student in the group has a hand in helping with it. We all benefit—students, teachers, parents, and town.

I dare you to try it. ▶ ▶ ▶

## MUSIC IN THE LIBERAL ARTS CURRICULUM

(Continued from page 14)

The position of music among the Liberal Arts rests squarely upon those passages of the *Politics* of Aristotle which extend the platonic description of the moral function of music in education. Plato, in the *Republic*, causes Glaucon to say: "Education in music is most sovereign, because more than anything else rhythm and harmony take strongest hold upon the soul, bringing and importing grace . . . Further, because omissions and the failure of beauty in things badly made would be most quickly perceived by one who was properly educated in music—he would praise and delight in beautiful things and so receiving them become himself beautiful and good." At the risk of belaboring the obvious I can only say that I do not suppose anyone in any period has ever read this passage without thinking to the effect that "if ever these things were needed they are needed now."

Aristotle further distinguishes carefully between liberal and illiberal arts, and liberal and illiberal practice, including music among those by which the intellect of free men is formed, and which are therefore a matter of public concern. In our present competitive world all defini-

tions of freedom are of interest. Aristotle says: "A task and also an art or science must be deemed vulgar [illiberal] if it renders the body or mind of free men useless for the employment and actions of virtue—all such arts as—make the mind preoccupied and degraded."

He also carefully separates the professional and the amateur, charging the amateur with the moral responsibility for the social and ethical effects of music, and finding the professional performer disqualified in this respect precisely because of his professional deformation.

### Music for Fun

Aristotle says, "Professional musicians we speak of as vulgar people, and indeed we do not think it proper to perform music, *except for fun*." (My italics). He likewise clearly distinguishes between mechanical training and intellectual development, and shows their natural sequence in education; "It is plain that education by habit must come before education by reason and the training of the body before that of the mind."

These concepts, together with elements of Greek music theory, were

transmitted to Western, i.e., early Christian, culture by Boethius, Cassiodorus, and Augustine, and become part and parcel of church scholasticism and the curriculum of the medieval University. Music, and I hasten to add "meaning music theory" (i.e., Aristotle's "education by reason") was, along with the three other arts of measurement, Arithmetic, Astronomy, Geometry, included in the upper division of studies or, *quadrivium* which together with the lower arts of the *trivium*, (whence our word trivial) namely, Grammar, Rhetoric, and Logic, made up the seven Liberal Arts of the classic curriculum. In modified forms this tradition persists through the Renaissance and into modern times.

### Intellectual Discipline

Music theory, taught as intellectual discipline, was officially articulated and amplified by the practical music of religious life which was, also with varying fortunes, a central fact of the quasi-monastic life of the early University. The social and secular uses of music also flourished, as numerous prohibitory statutes attest, and it is not impossible that we

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owe the comparative regularity and order of the first large body of secular European music, that of the troubadours, to the effects of musical scholasticism at such establishments as St. Martial of Limoges.

With the secularization of the University in the 18th and 19th centuries the functional and ritual justification for the practical aspect of music—with its stabilizing effect—disappears.

The decline of the ritual uses of music in sectarian churches of Northern Europe begun in the 17th and 18th centuries is to some extent responsible for the appearance and

character of secular concert life as we know it today. The spiritual satisfactions of music, being deleted from divine service, were sought in the concert room. What was no longer applied to church composition was incorporated into symphonic music, to its immense advantage, which then begins to lead a life independent of its immediate parent, the opera.

However, the loss of the principal stabilizing factor of church use and the resultant direct commercialism hastened the secularization process in Protestant and Catholic countries alike. It is futile to speculate whether

these phenomena are results or causes. Plato would have regarded the political disturbances of the period as a direct result of disturbing the moral foundation in music. Present day sociology would doubtless take the opposite view, regarding art as a commentary on political life.

These changes—whatever their causes—in the relationship between the arts and other aspects of culture result in a new degree of professionalism and commercialism, and a rift between artistic, religious, and intellectual life which has given rise to the romantic concept of the anti-social artist. It is curious that Mozart, in some ways the first Romantic, instinctively rebelled against a secularized church situation, whereas Liszt, the arch-romantic, uses the cloth—as Abbé Liszt—to cover the professionalism and commercialism he exploited so successfully in his youth.

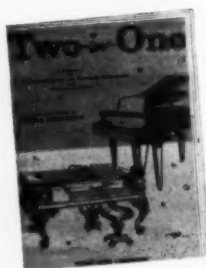
#### Music Theory

Music enters the American University proper in the latter 19th century, bearing the stigma of the prodigal fresh from the secular and romantic interlude. Secular, significant universities often embodied an atmosphere of sectarian austerity and simplicity, marked by doubt, not to say suspicion, of the validity of the fine arts as significant intellectual endeavor, an atmosphere and attitude still felt today. The situation resembled that of the original creation of the Liberal Arts curriculum in the teeth of early Christian prejudice, to be sure, but with important differences. The academic work allowable in the 19th century was generally confined to what was called "theory." This was, however, not the universally required philosophical course of the original Liberal Arts curriculum, but an optional elective, for specialists, in what tended in practice to be practical training in harmony and counterpoint. These, flanked by yet more practical courses in ear training and sight singing form the usual nucleus of "theory courses" offered today.

Alongside the academic work offered, the most usual practical manifestation in the University or affiliated School or Conservatory of music, was the amateur choral society. Relieved or deprived of the stabilizing force of actual ritual integration,

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by which continuity of style, repertoire and technique are maintained by tradition, the college choir and glee club may be that aspect of American University musical life which earliest felt the results of professionalism. This activity is characterized by the blithe mass assault on a limited number of "great works" from a restricted repertoire, even these receiving no fair share of stylistic distinction. This use has only recently given way to a greater catholicity, but, as the result of commercially spearheaded and induced changes in taste. Protected to some extent by the natural sobriety and conservatism of the medium, college choral activity has maintained at least a seemly countenance, and even some reputation. Sufficient, at least, that one of the best known and most frankly professional choral groups travels under the name "Collegiate Chorale."

### Practical Music

The addition of other aspects of practical music to the offerings and accredited course work of the University is the varied story of infiltration by professional concomitants in these two spheres, practical and scholastic, and the regularization of their positions by academic recognition, latterly behind a chair of Musicology.

This process has been made the easier by the accelerated secularization, not to say industrialization, of education, including the University, to which we have been witnesses, which is felt in every aspect of the Liberal Arts curriculum. This development has brought with it a pragmatic, not to say anti-intellectual philosophy of education, which has itself contributed to the professionalization of the Liberal Arts. This is most felt at lower levels of education where the training in use of abstractions, of language and number, on which the Liberal Arts curriculum rests, must be accomplished—Aristotle's "education by habit."

This anti-intellectualism may be itself a deep seated reaction to the increasing complexity—technological, social, political—in abstractions of modern life. It has had recent repercussions—whatever its origin—in the national alarm over "Johnny's" inability to read. It has for an even longer time been apparent to observant teachers in the disappearance

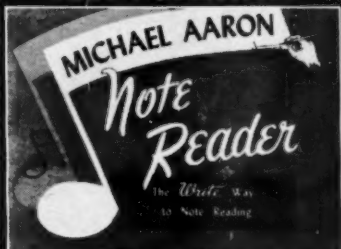
(without comparable substitute) from elementary music education of the effective use of the Guidonian solmi-zation syllables. These—the no longer familiar "do re mi"—together with the staff and 3 clefs comprise the system by which European musicians have been trained for nearly a thousand years, and it is impossible to go very far into music literature without encountering them. Like the alphabet and numerals they are part of the heritage of abstract symbols of European culture—a basic tool of intellectual discipline and exchange.

The "theory programs" at college

level are shackled and reduced to abecedarian kindergarten level by the lack of this training in musical literacy at its proper time. This lack is shown even in the production of scholarly editions of music in which the original notation of even relatively recent composers must be altered, with corresponding losses in refinement of perception, because of the inability of even professionally minded students to read more than two clefs.

A worse diminution has been overtaking us. In a musical culture where pride of place is given to the string

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instruments, string players are growing alarmingly scarce, not only in our country but in others (notably England), who have latterly adopted some of our methods of public education. Likewise, instruments and maintenance are unobtainable and disappearing. Only the most vigorous efforts in latter years have in some places reversed this direction, however nothing suggests that this will be self-perpetuating. The principal difficulty here seems to be an excessive reliance upon the public school, engendered in happier times by the education industry itself.

The effective study of a string instrument is a solitary and protracted business. I am old enough to remember the day when amateur orchestras lacked the necessary *wind* players, and we were reduced (we thought) to playing string quartets with the parts doubled and quadrupled. This now dreamed of situation was the result of private instruction of unregimented teen-agers who had time and parental encouragement and assistance on their side—Aristotle's "training by habit," at the proper level.

Also, our musical culture assigns

a very high place in both practical and theoretical uses to a knowledge of the keyboard. I am continually confronted with college students who wish to be music majors, or even theory majors, who are innocent of any use of the keyboard. This is another area in which early training by habit is the most effective; the highly abstract spatial and schematic disposition of the keyboard is a reinforcement of our notation. The current and predictable proportion of people, to pianos, to television sets, to hi-fi, to living space, might yield us some revealing, and I fear discouraging, information.

The most serious indictment of our musical education—that is as experienced by the nonmajor, nonprofessional, i.e., Bernard H. Haggin's "man who likes Hamlet"—and therefore is, in our Aristotelian view, the determining criterion—is to be heard at almost any party where a musician tries to make small talk with newly made acquaintances. "Yes," she will say, (usually the wife confesses first) "John played (usually a wind instrument) all through college—even played in dance bands—and never touches it any more."

#### National Musicality

Jeffrey Pulver, the English musical lexicographer, has pithily observed that the "musicality of a nation is to be judged by the music made at the hearthside, not by the number of virtuosi it will support," and I hasten to add—"nor by the number of records it can be persuaded or stampeded or clubbed into buying." I fear this, the domestic contribution, is the dimension in which we are least adequate. In an effort to "get everybody out to rehearsal" we do not provide the materials or support the attitudes necessary for domestic music, and thus dry up the source.

May I further point out the values of the home and family life are the principal distinction between our own and competing cultures—and represent our strongest weapon in the struggle ahead for the dignity of the individual.

I am disturbed by the frequency with which—in our current "system" (which incidentally has been described in a report of our largest professional school as appearing at times more interested in self-perpetuation than in education)—students are "directed" toward instruments whose

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use, outside fairly complex organizations, is severely limited, and whose repertoire can hardly be described as offering the individual a lifetime of pleasure and experience. (The roster of any department of Musicology will provide witnesses). Here the uses of professionalism appear to be at work, at even the most elementary stages. The demand for the directly and immediately useful outweighs the ultimate advantage of the individual. This relates directly to the dearth of strings—active participation in even well-balanced ensembles is not—unless under direct supervision of very experienced guidance—the best or indeed any way to learn to play a string instrument.

There are more serious consequences.

### Regimentation

The school music program, often under tacit, or not so tacit, obligation to support the social undertakings of the school, requires a certain amount of regimentation, as witness the pins, contests, uniforms and other (tangible and intangible) forms of motivation. The expenditure of time involved in these undertakings and the denatured attitude which results interfere seriously with what actual curricular teaching of music might be accomplished. But worse, the student is conditioned to accept the regimentation as part of musical activity, and does not then feel what he may do for himself to be of equal value. This attitude carries into college life and is exploited in its "instrumental programs," which are often the models and training ground for the lower echelons.

Here professionalism—particularly in a nonmetropolitan locality such as ours—is accentuated. It takes the forms I have already mentioned in respect to the choral activities; lack of proportion between means and ambition, with resultant loss to the student who, assisted by the sudden appearance a few hours before the concert of such professionals and quasi-professionals as the locality affords, finds himself addressing in public a major work with less rehearsal time behind him than a professional in a major orchestra—to the resultant detriment of his confidence, honesty, and technique. Moreover, the original suspicions of the Liberal Arts faculty are supported by the impression of a department

oriented to public performance, entertainment, and concert management.

I have been told that public performance is necessary to morale. This is regrettable, and I submit not inevitable. If the satisfactions of the rehearsal are not adequate to maintain interest, it is unlikely that the performance will be memorable. Experience suggests that the necessity of public performance as a morale item is the concept of those who are better as organizers than as interpreters of music.

Perhaps the most tangible result of the work of musicologists since the

turn of the century has been the yielding up to the light of day of the enormous accumulation of music of the past. It becomes increasingly easy to find suitable, significant, and technically suitable music for student players. Our programs need not emulate those of the touring professionals—nor is it really desirable that they should, even if they in all honesty, could.

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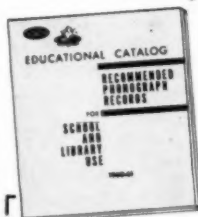


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These are admirable properties and although they are not specifically Liberal Arts they are the virtues of free men. They reside in the cultivation of perfection in the task at hand which, in good "education practice" should be reasonably attainable. The student's technical development should take place against an expanding background of stylistic and intellectual comprehension. This results in the direct integration of the artificially conceived divisions of History, Theory, and performance.

As it stands, it is possible for John (who likes Hamlet) to have what is considered an active college musical career and emerge with little if anything more than the profits of a continuation of his "education by habit" . . . his "education by reason," by which music is related to the rest of intellectual life and the history of ideas having been sacrificed to indiscriminate performance. The student who follows only "applied voice or piano" may even not be able to name the composer of the music he is currently studying . . . "It's in that green book."

This situation is aggravated by the facts of existence in a world where one must be careful in inquiring too closely into the genuineness of anything—especially art objects, genealogies, and other items of status. The "population explosion" has created a demand for the simulated, synthetic, and the facsimile, the implications of which are worse than those of honest series or mass production—and far more serious for the individual. In literature this is called anything from abridgement or digest to a comic book. In music education this takes the form of the irresponsible arrangement and transcription. There is moreover a large and organized industry devoted to their manufacture and dissemination. It must be resisted. The name of a great composer at the top of the page is no more a guarantee of an aesthetically valid product than is the signature of Rembrandt on the  $2\frac{1}{2} \times 2\frac{1}{2}$  reproduction in false colors with which a subscription society seeks to educate us in something called "Art Appreciation."

If one's concern is to demonstrate and experience perfection of relationships and the extent of perfectibility of human perception, the *best* materials are none too good. This does not necessarily mean the biggest or

even the most famous. For this purpose (education)—*propriety* (an old-fashioned word) is also a criterion. I have been told, as a reproach, that this is a "very mature concept" an objection it is impossible to feel is independent of professional ambition. I can only reply that this lesson of propriety is most visible in the classrooms of two teachers whose professionalism will bear any comparison: Nadia Boulanger and Paul Hindemith.

It is now a little over a century since Alexis de Tocqueville, the genial and prescient critic of American Democracy wrote of us: "I do not believe that is a *necessary* effect of a democratic social condition and of democratic institutions to diminish the *number* of men who cultivate the fine arts, but these causes exert a very powerful influence on the *manner* in which those arts are cultivated . . . The productions of artists are more numerous, but the merit of each production is diminished . . . *appearance is more attended to than reality.*" (last italics mine)

The present world picture of the American as well-meant but insensitive is largely a matter of his lack of ability to appreciate form and style in other cultures and express himself formally and consistently in regard to his own.

At the current juncture of world affairs we as a nation are increasingly looked to for leadership as well as material assistance. The latter, material assistance, is more readily forthcoming than the former. Leaders are ultimately free individuals and a leading state must be made up of these.

As our economic and technological advantage with respect to the rest of the world decreases, we will be obliged to suffer increasingly sharp scrutiny as a nation and as individuals worthy of living in a free world. A major responsibility lies with our education and its ability to produce free men. This by definition means education in the Liberal Arts. We must accept the challenge to maintain music in its place as one of these. It will not be done by conformity or expedience—it will require humble, patient work, and secret courage to resist the temptation to exploit the apparently successful but mediocre, and wisdom to know the unworthy. Gentlemen, you ignore the challenge at your peril. ► ► ►

## IMAGINATION IS MOTIVATION

(Continued from page 12)

Perhaps we can eliminate the "hump" entirely. Some time ago I had the delightful privilege of hearing a young lady of twelve summers play the Saint-Saëns "Rondo Capriccioso" in a manner worthy of a Heifetz or Francescatti. Her teacher was Joachim Chassman of Los Angeles, whose development of very young artist players ranks him among the finest teachers in America.

I talked with Mr. Chassman quite at length. He is rightfully proud of his students and takes great delight in their playing, as well he might. My point is that the feeling of satisfaction and joy is and should be mutual between teacher and pupil and each augments the other's pride.

This writer cannot accept a standard of performance which is geared to a chronological age. Standards, as such, should be closely related to the degree of musical satisfaction in the performer, whether he is ten years old or twenty.

The reason for making music must be made clear before we can expect much music making. Imagination is motivation of the best kind. ▶ ▶ ▶

## THE PRESIDENT'S CORNER

(Continued from second cover)

discussion, analysis, and study. Matters of concern at both state and national levels will be debated, and levels and patterns for procedure and action will be established.

These will be significant meetings; the continuing growth and increase of stature of each association will depend upon the vigor with which we face these problems together, and the seriousness with which we approach the need for creative and responsible leadership at all levels.

In closing this brief message, I should like to leave with you some thoughts of appreciation for those responsible for the Philadelphia meeting. We will be forever grateful to all who will give of their time, scholarship, and talent at the convention; theirs is the truly significant testimonial to the greatness of

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We should also testify to our indebtedness to those, together with their committees, who have been directly responsible for planning and pulling together all the details of such a program: Duane Branigan, national program planning, Stanley Sprenger, Philadelphia local chairman, Louis Wersen, Philadelphia local program chairman, and James Peterson, in charge of all State and Local Council planning. We are proud of all of them.

Won't you make your arrangements now so that you may be a part of this great meeting? ► ► ►

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Dear Sir:

You have an excellent magazine and I enjoy it thoroughly. My only criticism is that I wish it were published ten times a year instead of five, without sacrificing quality, of course.

*Mrs. Ionia M. Hedrick  
San Angelo, Texas*

Dear Sir:

I've read the *American Music Teacher* from outside front cover through page 36 and the inside and outside "backs."

Your publication is one of the very best "trade journals" I've ever read, and, having presided over more than one organization whose need of good public relations was paramount, I'm able to see quite a few details that escape the less experienced eye.

*James P. Barnes  
Miami, Florida*



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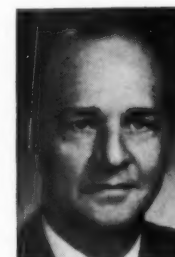
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## ARTHUR LOESSER

(Continued from page 11)

Mr. Loesser joined the armed forces of the United States during the recent war; he was commissioned a captain in the United States Military Intelligence Service. He served as a Japanese language officer and was sent overseas to Tokyo after the surrender.

While there he was soloist three times with the Nippon Philharmonic Orchestra, Japan's leading musical organization. He was the first American in uniform to perform before a Japanese audience after the cessation of hostilities.

Mr. Loesser's editions of Scarlatti Sonatas and Haydn Sonatas were published in 1948 by Music Press, Inc. His extensive book, *Men, Women and Pianos, A Social History*, was published by Simon and Schuster in 1954.

Mr. Loesser was awarded the degree of Doctor of Humane Letters, *honoris causa*, by Western Reserve University in June, 1960.

## JACQUES ABRAM

(Continued from page 11)

He won two major music competitions prior to his debut with the Philadelphia Orchestra in 1938, the Schubert Memorial Prize and the National Federation of Music Clubs Award. Mr. Abram has recorded on the British H.M.V., E.M.S., Allegro, and Musicraft labels.

He premiered the Benjamin Britten Piano Concerto in the United States several years ago (he has since recorded it with the Philharmonia of London) and also concerti by Arthur Benjamin and Jacques De Menasce.

He was the first pianist to perform Gershwin's Rhapsody in Blue and Concerto in F in Holland. Possessor of a huge repertoire of standard works, he will be recording the two Brahms piano concerti in Europe this winter.

## NATIONAL CONVENTION PROGRAM

(Continued from page 9)

braska; "PTW, a Proven Success," Paul Beckhelm, Chairman, MTNA PTW Committee, Mount Vernon, Iowa; "Student Activities—What They Mean to the Student, the Teacher, and the Association," William R. Boehle, Chairman, MTNA Student Activities Committee, Grand Forks, North Dakota; "Iowa's Certification Plan After One Year," Paul Beckhelm, Executive Secretary, Iowa Board of Certification.

**2:00 General Session.** Association Business Meeting #2. Presiding—James B. Peterson, University of Omaha. Progress Report, MTNA Private Teachers Workshop Plan, Paul Beckhelm, Cornell College, Mount Vernon, Iowa. Guest speakers: Jacob K. Javits, United States Senator, Committee on Labor and Public Welfare, author and lecturer on modern political philosophy.

**4:00 Theory-Composition.** Chairman—Roy T. Will, Wayne State University. Lecture-Demonstration-Panel discussion on Electronic Music. "Development of Electronic Music in the United States." Panel: Robert Lawson, Wayne State University, in charge; Orville Shetney, University of Wisconsin; Milton Babbitt, Princeton University.

**4:00 Voice.** Chairman—Dallas Draper, Louisiana State University. Lecture-Demonstration by Martial Singher, baritone, Metropolitan Opera Company, "Interpretation of Songs: Words, Music and Voice."

**4:00 Student Activities.** Chairman—William Boehle, University of North Dakota. Open meeting.

**4:00 Psychology-Therapy.** Chairman — E. Thayer Gaston, University of Kansas. Papers and discussion. "Contributions of Psychology of Music and Music Therapy to Effective Music Teaching."

**4:00 Church Music.** Chairman—Mildred Andrews, University of Oklahoma. Organ recital and panel discussion. Concert of compositions by American Composers presented by students of Alexander McCurdy of the Curtis Institute.

**4:00 American Music.** Chairman — Merrill Ellis, Joplin Junior College. "The Technique of Improvisation as Related to Music and the Dance," May O'Donnell, dance artist, and Ray Green, composer.

**4:00 Piano.** Chairman—Polly Gibbs, Louisiana State University. Business meeting. Concert by Jacques Abram, pianist.

**4:00 ASTA and MTNA String Committee.** Presiding—Joachim Chassman, Sherman Oaks, California. Gerald H. Doty, Montana State University, President, ASTA; Bernard Fischer, Cosmopolitan School of Music, Chicago, Chairman, MTNA String Committee. "Maintaining the Initial Fire." Music by Harold Klatz, violist, Northwestern University. Discussion Panel: Moderator, Eugene Hilligoss, University of Colorado.

**4:00 Laws and Legislation Committee.**

### MONDAY, FEBRUARY 27—EVENING

**8:00 General Session.** Performance of an American Opera sponsored by the Opera Committee, Constance Eberhart, National Opera Association, Chairman. Produced by The Academy of Vocal Arts, Vernon Hammond, Director

### TUESDAY, FEBRUARY 28—MORNING

**8:00 Registration.**

**9:00 Exhibits.**

**9:00 General Session.** Association Business Meeting #3. Presiding—LaVahn Maesch. Election of members-at-large to Executive Committee; Bylaw revisions. "Liszt: Poet, Painter, and Declaimer." Sponsored by: Musicology—Robert Warner, University of Michigan, Chairman; Piano—Polly Gibbs, Louisiana State University, Chairman; Voice—Dallas Draper, Louisiana State University, Chairman. Edward N. Waters, Music Division, Library of Congress, lecturer, assisted by Steward Gordon, University of Maryland, pianist, and Fague Springmann, University of Maryland, baritone.

**10:30 Sightseeing.**

**11:00 ASTA and MTNA String Committee.** Presiding—Robert H. Klotman, Director of Music Education, Akron, Ohio, Public Schools. Gerald H. Doty, Montana State University, President, ASTA; Bernard Fischer, Cosmopolitan School of Music, Chicago, Chairman, MTNA String Committee. "Getting The Professional Sound For the School Orchestra."

### Program

All Philadelphia Junior Orchestra, Jaroslav Holesovsky, Director

Selections from Faust .....Gounod  
Prologue, Hymn and Dance .....Holesovsky  
Bratislava ..... Holesovsky  
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Demonstration: Jaroslav Holesovsky

**11:00 Wind and Percussion.** Presiding — Sol Schoenbach, Director of Settlement Music School, Philadelphia. "A New Approach to Percussion Instruction." Lecture-Demonstration-Discussion by Fred Heinger, Timpanist of the Philadelphia Orchestra.

**11:00 Piano.** Presiding—Isidore Freed, Senior Piano Committee in charge. Dallmeyer Russell, Pittsburgh Musical Institute, Chairman. Polly Gibbs, Louisiana State University, Chairman—Piano Subject Area. Program: Arthur Loesser.

**11:00 Theory-Composition.** Chairman—Roy T. Will, Wayne State University. Business meeting.

**11:00 Opera.** Chairman—Constance Eberhart, National Opera Association. "Our American Musical Heritage," A. Walter Kramer, moderator.

**11:00 American Music.** Presiding—Jeanne Behrend, Merrill Ellis, Joplin Junior College, Chairman. "The Use of Electronic Music Today and Tomorrow," Otto Luening and Vladimir Ussachevsky.

**11:00 Laws and Legislation** Open Meeting.

## TUESDAY, FEBRUARY 28—AFTERNOON

- 2:00 General Session.** Sponsored by the Choral Committee, Warner Imig, University of Colorado, Chairman. The Temple University Choir, Robert Page, conductor; performance of works of David Krahenbuehl and Daniel Pinkham. Panel discussion by composers whose works were performed.
- 4:00 Voice.** Chairman—Dallas Draper, Louisiana State University. Lecture-Demonstration by Anna Kaskas, Contralto, Eastman School of Music and Metropolitan Opera Company. "Living Vocal Techniques."
- 4:00 Theory-Composition.** Chairman—Roy T. Will, Wayne State University. Paper: "Theory and Musical Style," by Richard Crocker, Yale University. Panel: Frances Turrell, Portland State College; Robert Marek, University of South Dakota; Preston Stedman, Texas A & I; Robert Mueller, Southern Illinois University; Phillip Slates, George Peabody College.
- 4:00 Church Music.** Chairman—Mildred Andrews, University of Oklahoma. Lecture: "The Universal Harmony" by Everett Hilty. Report by C. E. Zetty, Culver Military Academy. "Observations of Choral Music in Selected Universities and colleges of the Southwest."
- 4:00 American Music.** Presiding—Jeanne Behrend, Merrill Ellis, Joplin Junior College, Chairman. Co-sponsored by the Philadelphia Composer's Forum.

### Program

String Quartet ..... Constant Vaclain  
Sonata for Clarinet and Piano ..... George Rochberg  
Sonata for Bassoon and Piano ..... Romeo Cascarino  
Three Joyce Songs ..... Vincent Persichetti

- 4:00 Piano.** Polly Gibbs, Louisiana State University, Chairman, Piano Subject Area Section; Dallmeyer Russell, Pittsburgh Musical Institute, Chairman, Senior Piano; Myrtle Merrill, Michigan State University, Chairman, Junior Piano. Program: Dave Brubeck, pianist. "The Piano and Jazz in American Music Education Today."

- 4:00 ASTA and MTNA String Committee.** Presiding—Howard M. Van Sickle, Mankato State College. Gerald H. Doty, Montana State University, President, ASTA; Bernard Fischer, Cosmopolitan School of Music, Chicago, Chairman, MTNA String Committee. "Coordinating the National String Programs."

### Program

Solo Sonata for Violin ..... Persichetti  
Anshel Brusilov, Concertmaster, Philadelphia Symphony Orchestra.

Trio to be selected

Anshel Brusilov, Violin, Philadelphia Symphony Orchestra; Loren Monroe, Cellist, Philadelphia Symphony Orchestra; Johanna Harris, Pianist.

### Speakers

Stanley Ballard, National Secretary of the American Federation of Musicians, Editor, *The International Musician*, and Director of the International Congress of Strings.

Dr. Henry Bruinsma, Director, School of Music, Ohio State University and National Chairman of the Crusade for Strings of the National Federation of Music Clubs.

Marion Egbert, Vice President and Consultant, American Music Conference.

Traugott Rohner, Editor, *The Instrumentalist*, President of the National School Orchestra Association.

Dr. Howard M. Van Sickle, Mankato State College, Editor of the *American String Teacher* and *String Talk* of the American String Teachers Association.

## 4:00 MTNA Executive Board Meeting.

## TUESDAY, FEBRUARY 28—EVENING

- 8:00 General Session.** Presiding — Paul Van Bodegraven, School of Education, New York University. Joint session between School Music and American Music Committees, directed by Louis Wersen, Director of Music Education in the Philadelphia Public Schools and Local Convention Program Chairman; Paul Van Bodegraven, New York University, School Music Committee, Chairman; Merrill Ellis, Joplin Junior College, American Music Committee, Chairman. Concert featuring music composed by participants in the Ford Foundation-National Music Council Projects. Performers from Philadelphia Public Schools.

## WEDNESDAY, MARCH 1—MORNING

- 8:00 Registration.**
- 9:00 Exhibits.**
- 9:00 General Session.** Student Activities. Chairman — William Boehle, University of North Dakota. Student Activity Performers. Association Business Meeting #4: Presiding—LaVahn Maesch. Introduction of Officers for the New Biennium. Program by Student Activity Performers.
- 11:00 Piano.** Presiding—Storm Bull, University of Colorado. Polly Gibbs, Louisiana State University, Chairman, Piano Subject Area Section; Dallmeyer Russell, Pittsburgh Musical Institute, Chairman, Senior Piano Committee; Program: Ben Owen and Doris Owen, University of Louisville, "Concerto per due pianoforti soli," by Igor Stravinsky; Howard B. Waltz and Ramona Kuemmich, University of Colorado, duo-pianists.
- 11:00 Opera and Voice.** Constance Eberhart, National Opera Association, Chairman, Opera Committee; Dallas Draper, Louisiana State University, Chairman, Voice Committee. Lecture-Demonstration by Clifford Bair, Wake Forest College. "Opera Staging."
- 11:00 Musicology-American Music-Choral.** Musicology Chairman—Robert Warner, University of Michigan; Choral Chairman—Warner Imig, University of Colorado; American Music Chairman—Merrill Ellis, Joplin Junior College. "Early American Music and Its Social Setting." Panel: Irving Lowens, Hyattsville, Maryland moderator; Professor W. Ernest Schlaretzki, Department of Philosophy, University of Maryland; Professor Alan Buechner, Graduate School of Education, Harvard University; James Thomas Flexner, 530 East 86th Street, New York 28, N. Y. Performance by University of Maryland Chorus, Fague Springmann, Director.
- 11:00 ASTA and MTNA String Committee.** Presiding—Jaroslav Holesovsky, Supervisor of Instrumental Music, Philadelphia Public Schools. Gerald H. Doty, Montana State University, President, ASTA; Bernard Fischer, Cosmopolitan School of Music, Chicago, Chairman, MTNA String Committee. "Coaching Techniques for Student Ensembles."

### Program

The Iowa String Quartet, State University of Iowa  
Stuart Canin, 1st violin; John Farrell, 2nd violin;  
William Preucil, viola; Paul Olefsky, cello.

Six Bagatelles ..... Anton von Webern  
Quartet, op. 10 ..... Claude A. Debussy  
Speaker: John P. Celentano, Eastman School of Music,  
Member of Eastman Quartet.

Demonstration Group: Philadelphia Schools String Quartet

- 11:00 Laws and Legislation Committee Meeting.**

## WEDNESDAY, MARCH 1—AFTERNOON

- 2:00 General Session.** Presiding—Polly Gibbs, Louisiana State University, Chairman, Piano Subject Area Section. Dallmeyer Russell, Pittsburgh Musical Institute, Chairman, Senior Piano; Myrtle Merrill, Michigan State University, Chairman, Junior Piano. Leigh Gerdine, speaker. Northwestern University Faculty Trio in performance.
- 4:00 Wind and Percussion.** Presiding — Sol Schoenbach, Director, Settlement Music School, Philadelphia. "Some Obvious Defects in Woodwind Instruments and How to Correct Them," W. Hans Moennig.
- 4:00 Psychology-Therapy.** Chairman — E. Thayer Gaston, University of Kansas. "Music and Man's Sense of Values."
- 4:00 School Music.** Presiding — Louis Wersen, Director of Music Education in the Philadelphia Public Schools and Local Convention Program Chairman. Paul Van Bodegraven, School of Education, New York University, Chairman. "Functional Approaches to Musicianship." Part I: Functional Piano for the Classroom Teacher; Part II: The Development of Rhythmic Understanding Through Drumming.
- 4:00 ASTA and MTNA String Committee.** Gerald H. Doty, Montana State University, ASTA, President; Bernard Fischer, Cosmopolitan School of Music, MTNA String Committee, Chairman. "Problems of Bowing Technique."
- 4:00 Church Music.** Chairman—Mildred Andrews, University of Oklahoma. Choir Workshop conducted by William Lemonds, University of the South.



4:00 Musicology. Presiding — Jeanne Behrend. "The Music of Louis Moreau Gottschalk." Panel: Irving Lowens, University of Maryland, presiding; John Kirkpatrick, Cornell University; Arthur Loesser, Cleveland Institute; John G. Doyle, Mansfield, Pennsylvania.

**WEDNESDAY, MARCH 1—EVENING**

7:00 Banquet. Citations. Address. Concert by Singing City Concert Choir, Elaine Brown, conductor. Closing business meeting: Resolutions, Adjournment of convention.

ness meeting: Resolutions, Adjournment of convention.

**THURSDAY, MARCH 2—MORNING**

9:00 MTNA Executive Committee Meeting

**THURSDAY, MARCH 2—AFTERNOON**

12:15 Luncheon for retiring and new national officers and National Executive Committee.

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**THE INTERPRETATION OF BACH'S KEYBOARD WORKS.** By Erwin Bodky. 121 pp. Cambridge, Massachusetts: Harvard University Press. \$10.00.

**MEET SOME MUSICAL TERMS.** By Margaret Harper. Illustrated by Mary

Caballero. 35 pp. New York. Carl Fischer, Inc. \$1.00. Size 9" x 12". Simple definitions and explanations of words and terms that students will meet in their first three years of music study. An attractive dictionary for beginners.

**MOZART'S OPERAS.** By Edward J. Dent. 276 pp. New York: Oxford University Press. \$2.45. Paperback edition. Published first in 1913, revised in 1946. The study of Mozart's operas is linked with biographical detail, so that light is shed not only on the composer, but also on the 18th-century world of music in which Mozart lived.

**THE STORY OF OUR NATIONAL BALLADS.** By C. A. Browne. Revised by Willard A. Heaps. 314 pp. New York: Thomas Y. Crowell Co. \$3.00.

(Continued on page 32)

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(Continued from page 31)

### BOOKS

**HELP YOURSELVES TO MUSIC.** By Beatrice Perham Krone and Kurt R. Miller. 108 pp. San Francisco: Howard Chandler, Publisher. Copyright 1959. \$1.75.

Reviewed by Catherine McHugh

This new book provides the classroom teacher in the elementary school with concise, practical teaching suggestions which should result in the development of musical skills by the students. The excellent selection of bibliographies of books, sheet music, recordings, films, and film strips should prove of immediate and practical help to the classroom teacher. The appendix gives detailed instruction on making instruments of Latin American, Hawaiian, American Indian, and Oriental origin.

*Dr. Catherine McHugh is Associate Professor of Music and Music Education, University of Arkansas, Fayetteville.*

**THE LIFE OF LUDWIG VAN BEETHOVEN.** By Alexander Wheelock Thayer, with an introduction by Alan Pryce-Jones. Three volumes, boxed. xxiv plus 371, vii plus 416, vii plus 350 pp. Carbondale, Illinois: Southern Illinois University Press. \$17.50.

Thayer's *Life of Beethoven* is, in the words of Alan Pryce-Jones, "one of the most exhaustive and judicious biographies ever attempted; the central document upon which our knowledge of Beethoven music rests;" and "the chief memorial to an odd and unhappy man."

Grove's *Dictionary of Music and Musicians* speaks of Thayer's *Life of Beethoven* as "that monumental and indispensable treatise."

Grove's *Dictionary of Music and Musicians*, fifth edition, in the article on Alexander Wheelock Thayer states: "For the first time Beethoven's history was placed on a solid basis of fact. At the same time Thayer was no slavish biographer. He viewed his hero from a perfectly independent point of view and often criticized his caprice or harshness (as in the cases of Mälzel and Johann van Beethove) very sharply."

Thayer's *Life of Beethoven* was written in English, translated into German by H. Deiters of Bonn, and published by Schneider of Berlin. Occupying more than thirty years of his life, it was unfinished at his death. Deiters undertook to revise and complete the work, but died before accomplishing more than the revision of the first volume which came out in 1901. Riemann completed the fourth volume in 1907, the fifth and last in 1908, and brought out the revisions of volumes II and III in 1910-11, and a revised third edition of Volume I in 1925.

H. E. Krehbiel's edition in English in three volumes is the product of the whole of the above material. It was first published in 1921 by the Beethoven Association of New York.

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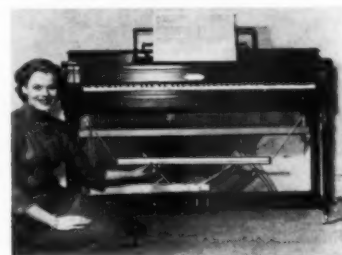
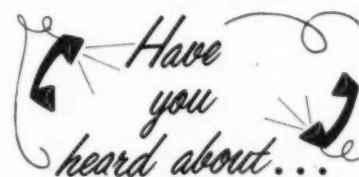
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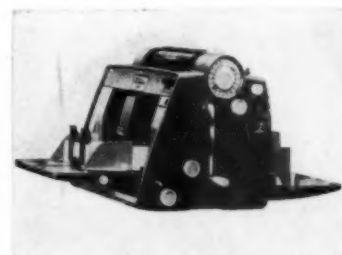
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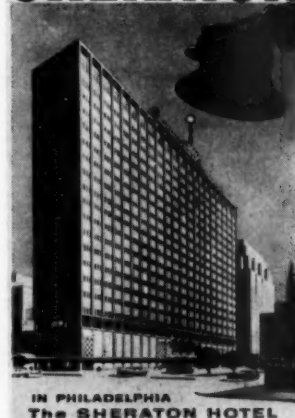
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